

THIRTY

Psalm Tunes

A. 511. 6.
1-2

In four Parts

with SYMPHONIES, INTERLUDES, and an
INSTRUMENTAL BASS

being Set

Part to the OLD, and Part to the NEW VERSION

Composed by

JOHN VALENTINE OF LEICESTER.

Opera 7

Entered in Stationer's Hall according to Act of Parliament.

Price 5^s

N^o 274

L O N D O N

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try

oks

Pfalm I. O. V.

The Man is blest that hath not lent to wicked Men his Ear;

Verse Tenor and Bass

The Man is blest that hath not lent to wicked Men his Ear; Nor led his life as

Andante

Verse, Treble and Counter Chorus

Nor fate in Scorners chair: Nor led his life as Sinners do, nor fate in Scorners chair.

Sinners do, Nor led his life as Sinners do, nor fate in Scorners chair.

Interlude to Psalm I



Psalm II. O. V.

Why did the Gentiles tumults raise what rage was in their brain?

what rage - - Why do the People

Why did the Gentiles tumults raise what rage was in their brain? Why do the People

what rage what rage

Volti

A musical score for a hymn, consisting of five staves. The first staff is a vocal line with the lyrics "why do the People why do the People why do the People still contrive a thing that is but vain." The second staff is a piano accompaniment line with the lyrics "still con - trive still con - trive". The third staff is a vocal line with the lyrics "still con - trive still con - trive why do the People still contrive a thing that is but vain." The fourth and fifth staves are piano accompaniment lines with the lyrics "why do the People why do the People".

why do the People why do the People why do the People still contrive a thing that is but vain.

still con - trive still con - trive

still con - trive still con - trive why do the People still contrive a thing that is but vain.

why do the People why do the People

Interlude to Psalm II

A musical score for an interlude, consisting of two staves. The first staff is a vocal line with a melodic line. The second staff is a piano accompaniment line with a harmonic line.

Pfalm III. O. V.

5

O Lord how are my Foes encreas'd who vex me more and more? They break my

O Lord how are my Foes encreas'd who vex me more and more? They break - - -

heart - - - when as they say **Chorus** God can him not restore

Verse Counter and Tenor God can him not restore

my heart when as they say God can him not restore God can him not restore

Volti

Interlude to Psalm III



Psalm IV. O. V.

Counter Solo Treble Solo Tenor Solo

O God thou art my righteousness! Lord hear me when I call; Thou

A musical score for the first system of Psalm IV, O. V. It features three staves: Counter Solo (top), Treble Solo (middle), and Tenor Solo (bottom). The music is in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are: "O God thou art my righteousness! Lord hear me when I call; Thou".

Bass Solo

hast set me at li-ber-ty when I was bound in thrall.

A musical score for the second system of Psalm IV, O. V. It features two staves: Bass Solo (top) and a continuation of the Tenor Solo (bottom). The music is in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are: "hast set me at li-ber-ty when I was bound in thrall."

Chorus

Have mercy, Lord, therefore on me, and grant me my re-quest; For unto thee

For unto thee incessantly to cry to cry to cry I will not rest.

Volti

Interlude to Psalm IV



Psalm V. O. V.

In - cline thine Ear, O Lord, and let my words have free ac - cefs To

In - cline thine Ear, O Lord, and let my words have free ac - cefs To

A musical score for a vocal or instrumental setting of Psalm V. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, connected by a brace on the left. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The upper staff contains the main melody, which is repeated twice. The lower staff provides a harmonic accompaniment. The lyrics "In - cline thine Ear, O Lord, and let my words have free ac - cefs To" are written below the melody. The piece concludes with a double bar line.



thee who art my God and King, of - - whom I seek re - - drefs.

thee who art my God and King, of whom - - I seek re - - drefs.

This block contains a musical score for two voices and piano accompaniment. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "thee who art my God and King, of - - whom I seek re - - drefs." and "thee who art my God and King, of whom - - I seek re - - drefs." The piano accompaniment consists of a right-hand part and a left-hand part.

Interlude to Psalm V



This block contains a musical score for an interlude. It features a piano accompaniment with a right-hand part and a left-hand part. The right-hand part has a melody with many beamed sixteenth notes, and the left-hand part has a bass line with many beamed sixteenth notes. The score ends with a double bar line and repeat dots.

Pfalm VI. O. V.

Lord in thy wrath re - prove me not, tho I deserve thine Ire; Nor yet cor - rect me
Nor yet correct me

Lord in thy wrath re - prove me not, tho I deserve thine Ire; Nor yet cor - rect me
Nor yet correct me

nor yet cor - rect me nor yet cor - rect me O Lord I thee de - fire.
nor yet correct me nor yet correct me in thy rage, O Lord I thee de - fire.
nor yet cor - rect me nor yet cor - rect me in thy rage, O Lord I thee de - fire.
nor yet correct me nor yet correct me O Lord I thee de - fire.

p f

Interlude to Psalm VI



Psalm VII. O. V. Verse 1, 10, 11 & 17.

O Lord, my God, I put my trust and confidence in thee, Save me from them that me pur-

O Lord, my God, I put my trust and confidence in thee, Save me from them that me pur-

8.

- sue and still deliver me and still deliver me and still deliver still deliver still deliver me.

and still deliver me and still deliver me deliver still deliver me.

- sue and still deliver me and still deliver me and still deliver still deliver me.

and still deliver me and still deliver me and still deliver still deliver still deliver me.

8.

Detailed description: This block contains a musical score for a hymn. It consists of five staves. The first staff is a soprano line in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a repeat sign and a first ending bracket marked '8.'. The lyrics are written below the staves. The second staff is an alto line in treble clef. The third staff is a tenor line in treble clef. The fourth and fifth staves are a bass line in bass clef. The music is written in a simple, hymn-like style with many whole and half notes. The lyrics are: '- sue and still deliver me and still deliver me and still deliver still deliver still deliver me.' on the first staff; 'and still deliver me and still deliver me deliver still deliver me.' on the second staff; '- sue and still deliver me and still deliver me and still deliver still deliver me.' on the third staff; and 'and still deliver me and still deliver me and still deliver still deliver still deliver me.' on the fourth staff. The fifth staff continues the melody without lyrics. The piece ends with a repeat sign and a first ending bracket marked '8.'.

Interlude to Psalm VII

Detailed description: This block contains a musical score for an interlude. It consists of two staves. The first staff is a soprano line in treble clef with a key signature of one flat (Bb). The second staff is a bass line in bass clef. The music is written in a simple, hymn-like style with many whole and half notes. The piece ends with a repeat sign and a first ending bracket marked '8.'.

Pfalm VIII. O. V.

13

Verse Counter and Bass

O God our Lord how won-der-ful are thy works are thy works ev'-ry where!

O God our Lord are

Verse Treble and Tenor

Counter and Tenor

Treble and Tenor

Thy fame surmounts in digni-ty the highest heav'ns the highest heav'ns the highest

or two Trebles Tenor

Semicho: 4 Voices. Soft

Chorus

the highest heav'ns that are: Ev'n by the mouths of sucking Babes thou wilt con-

thou wilt confound - - -

the highest heav'ns that are: Ev'n by the mouths of sucking Babes

thou wilt confound - - -

without Instruments.

Volti

found - - - confound thy foes For in those Babes for in those Babes thy might is seen, thy

thou wilt confound confound thy foes For in those Babes for in those Babes thy might is seen, thy

Gra-ces they disclose.

Interlude

Gra-ces they disclose.

Pfalm IX. O. V.

15

With heart and voice, to thee, O Lord, will I sing laud and praise; thy wondrous works

And speak of all

With heart and voice, to thee, O Lord, will I sing laud and praise; And speak of all

thy wondrous works

and speak of all thy wondrous works and them declare allways and

and speak of all thy wondrous works and

and speak of all thy wondrous works and them declare allways and

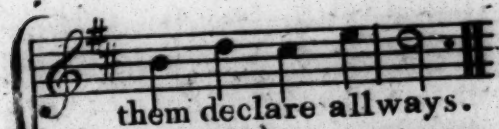
and speak of all thy wondrous wondrous works and

Sym

Sym

Sym

Sym



them declare allways.

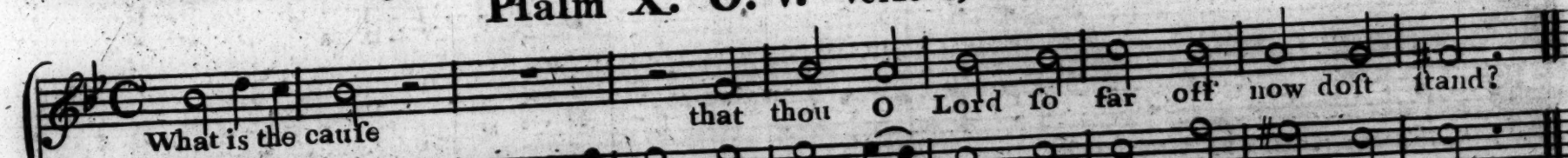


them declare allways.



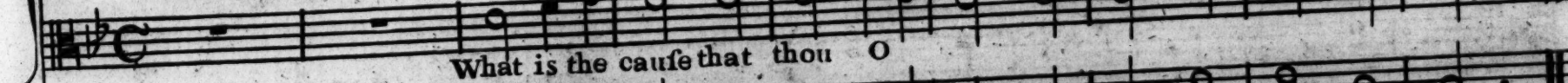
Interlude to Psalm IX

Psalm X. O. V. Verse 1, 12, 13, & 14.



What is the cause

that thou O Lord so far off now dost stand?



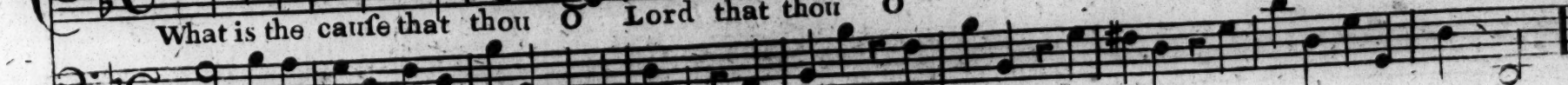
What is the cause that thou O



What is the cause that thou O Lord O Lord so far off now dost stand?



What is the cause that thou O Lord that thou O



Counter Solo

Treble Solo

Tenor Solo

Why hidest thou thy face in time when trouble is at hand? Why hidest thou thy face in time

Chorus

Why hidest thou thy face in time when trouble is at hand?

Why

Why hidest thou thy face in time when trouble is at hand?

Bass Solo

when trouble is at hand? Why

Interlude

Pfalm XI. N. V.

Verse two Trebles

Since I have plac'd my trust in God, a refuge always nigh, Why should I, like a tim'rous

Since I have plac'd my trust in God, a refuge always nigh, Why should I, like a tim'rous

Chorus

Bird, to distant mountains to distant mountains to distant moun - tains fly.

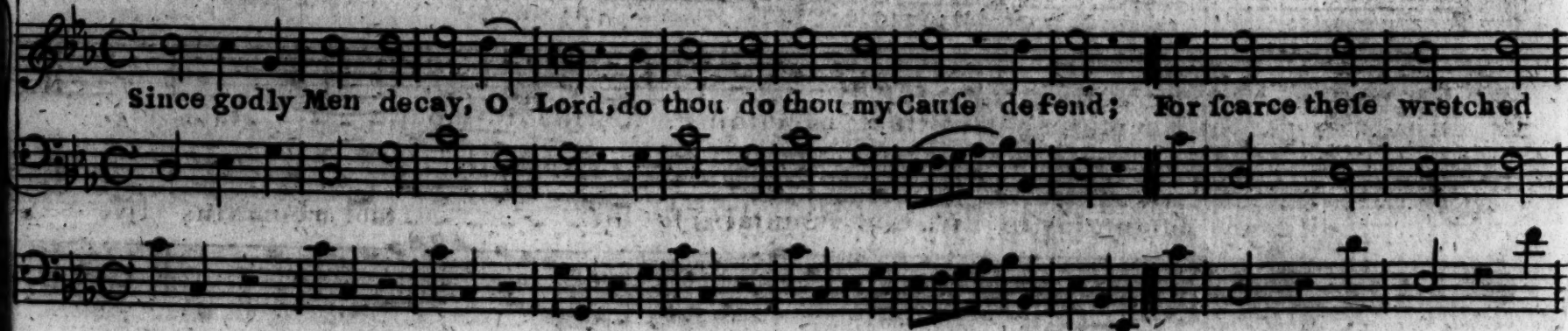
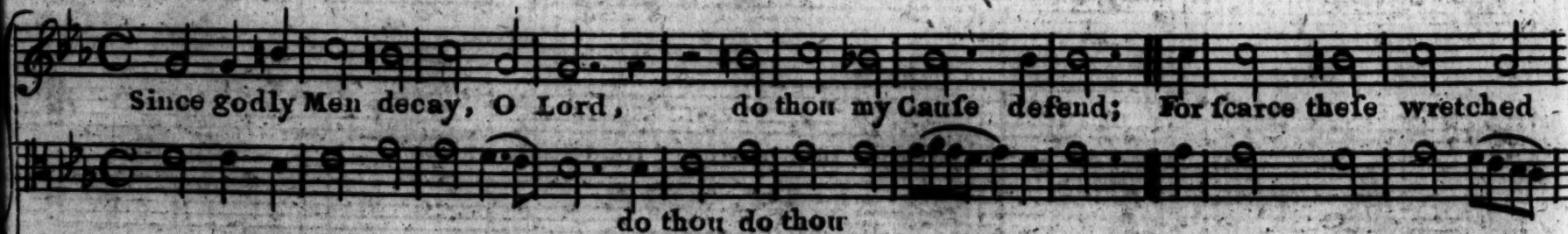
to
Tenor
Bird, to distant mountains to distant mountains to distant moun - tains fly.

to dis - tant mountains to dis - tant mountains to dis - tant mountains fly.

Interlude to Psalm XI



Psalm XII. N.V.



[illegible]

A musical score for the hymn 'Just and Faithful Friend'. The score is written on five staves. The first four staves are grouped by a large brace on the left. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves: 'just one just and faithfull friend' on the first staff, 'just - - - and faithfull friend' on the second staff, and 'just and faithfull just and faithfull friend' on the third staff. The fifth staff is a bass clef with a key signature of one flat, containing a melodic line without lyrics.

Interlude to Psalm XII

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves, organized into two systems of two staves each. The first system uses a treble clef on the top staff and a bass clef on the bottom staff. The second system also uses a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.

Psalm XIII. N. V.

Verse Treble and Counter

How long wilt thou for-get me, Lord, must I for e-ver mourn. How long wilt thou withdraw

Counter Tenor

How long wilt thou for-get me, Lord, must I for e-ver mourn. withdraw

Bassoon

Oh never to re-turn - - - Oh never never never to return

from me Oh never to re-turn Oh never

from me Oh never to re-turn Oh never to re-turn Oh never Oh never never to return

Oh

Interlude to Psalm XIII



Psalm XIV. N. V. Verse 1, 2, 3, & 7.

A musical score for Psalm XIV, N. V. Verse 1, 2, 3, & 7. It consists of two staves: a treble staff and a bass staff. The treble staff features a vocal line with lyrics written below it. The bass staff provides a supporting accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

Sure wicked fools must needs suppose that God is nothing but a name; Corrupt and lewd their

Sure wicked fools must needs suppose that God is nothing but a name; Corrupt and lewd their

practice grows, no breast is warm'd with holy flame.

The Lord look'd down from

The Lord look'd

practice grows, no breast is warm'd with holy flame.

The Lord look'd down the Lord look'd

The Lord look'd down from heav'n's high

heav'n's high Tow'r, and all the sons of men did view;

Counter Solo

down from heav'n's high Tow'r,

To see if any own'd his

down from heav'n's high Tow'r, and all the sons of men did view;

Tow'r from heav'n's high Tow'r,

p

8. Chorus

8. Chorus

If any truth or Justice knew if a-ny truth or Jus-tice knew.

powr, if any truth or Justice knew

If any if any if a-ny truth or Jus-tice knew.

If any if any

The musical score for the chorus consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a homophonic style with a simple harmonic structure.

Interlude to Psalm XIV

Interlude to Psalm XIV

The interlude consists of two staves, likely for piano. It features a more complex harmonic structure with many sixteenth and thirty-second notes, creating a flowing, melodic line. The key signature remains one sharp (F#) and the time signature is common time (C).

Pfalm XV. N. V.

25

These two Bars to be sung
to the first Verse only

Lord, Lord, Lord who's the happy man that may to thy blest Courts re - pair,

Lord, Lord, Lord who's the happy man that may to thy blest Courts re - pair,

Not stranger like to visit them, not stranger like to visit them, not stranger like to

Not stranger like to visit them, not stranger like to visit them, not stranger like to

Affettuoso

visit them, but to in-habit there but to in-habit there.

visit them, but to in-habit there but to in-habit there.

Int

Interlude to Psalm XV

Affettuoso

Pfalm XVI. N. V.

27

Protect me from my cru-el foes, and shield me, Lord, from harm; Because my trust I did re-

Protect me from my cru-el foes, and shield me, Lord, from harm; Because my trust I did re-

pose in thy most holy Arm, in thy most holy Arm. because my trust I did repose in thy most holy Arm.

pose in thy most holy Arm. in thy most holy Arm. because my trust I did repose in thy most holy Arm.

Volti

Interlude to Psalm XVI



Psalm XVII. N. V.

Lento

A musical score for Psalm XVII, N. V., consisting of a treble staff and a bass staff. The key signature has one sharp (F#) and the time signature is 6/8. The tempo marking "Lento" is written above the first staff. The lyrics are written below the treble staff. The piece concludes with a double bar line and a piano (p) marking.

To my just Plea and sad Complaint, attend O righteous Lord; And to my Pray'r as 'tis unfeign'd,

To my just Plea and sad Complaint, attend O righteous Lord; And to my Pray'r as 'tis unfeign'd, and to my

a gracious Ear afford, afford, a gracious Ear afford; As in thy sight I

Pray'r, as tis unfeign'd, a gracious Ear afford, afford, a gracious Ear afford; As in thy sight I

am approv'd, so let my sentence be; And with impartial Eyes, O Lord, my upright dealings see.

am approv'd, so let my sentence be; And with impartial Eyes, O Lord, my upright dealings see.

Interlude to Psalm XVII.

Psalm XVIII. N. V. Part 2^d Verse 7th

Bass Solo Andante

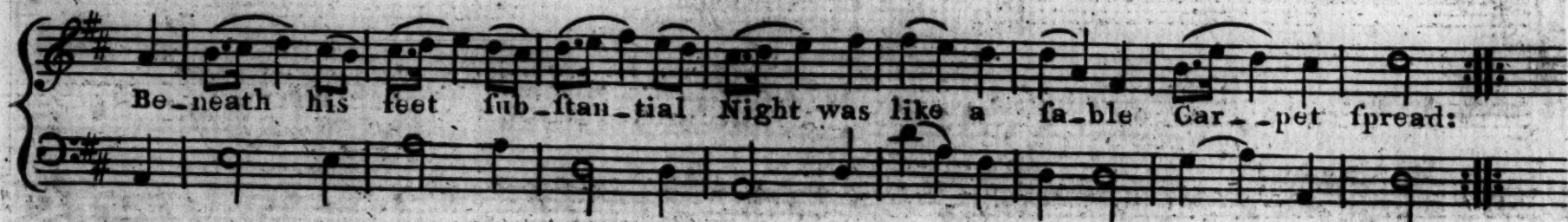
When God arose my part to take, the conscious Earth was struck with fear; the Hills did at his
 presence shake, nor could his dreadfull fury bear: thick clouds of smoke dispers'd abroad, En-
 signs of wrath before him came; devouring Fire around him glow'd, that Coals were kindled at the Flame.

Verse Tenor and Bass



He left the beauteous realms of Light, whilst Heav'n bow'd down its aw - full head;

He left



Be - neath his feet sub - stan - tial Night was like a fa - ble Car - pet spread:

Chorus



The Chariot of the King of Kings, which Troops of active Angels drew, on a strong Tempest's

The Chariot of the King of Kings, which Troops of active Angels drew, on a strong Tempest's

rapid wings with most amazing swift - - - - - nefs flew
with most amazing swiftnefs flew
rapid wings with most amazing swift - - - - - nefs flew
with most amazing swift - - - - - nefs flew

with most amazing swiftnefs flew.
with most amazing swift nefs flew.

Interlude to Psalm XVIII

Interlude to Psalm XVIII

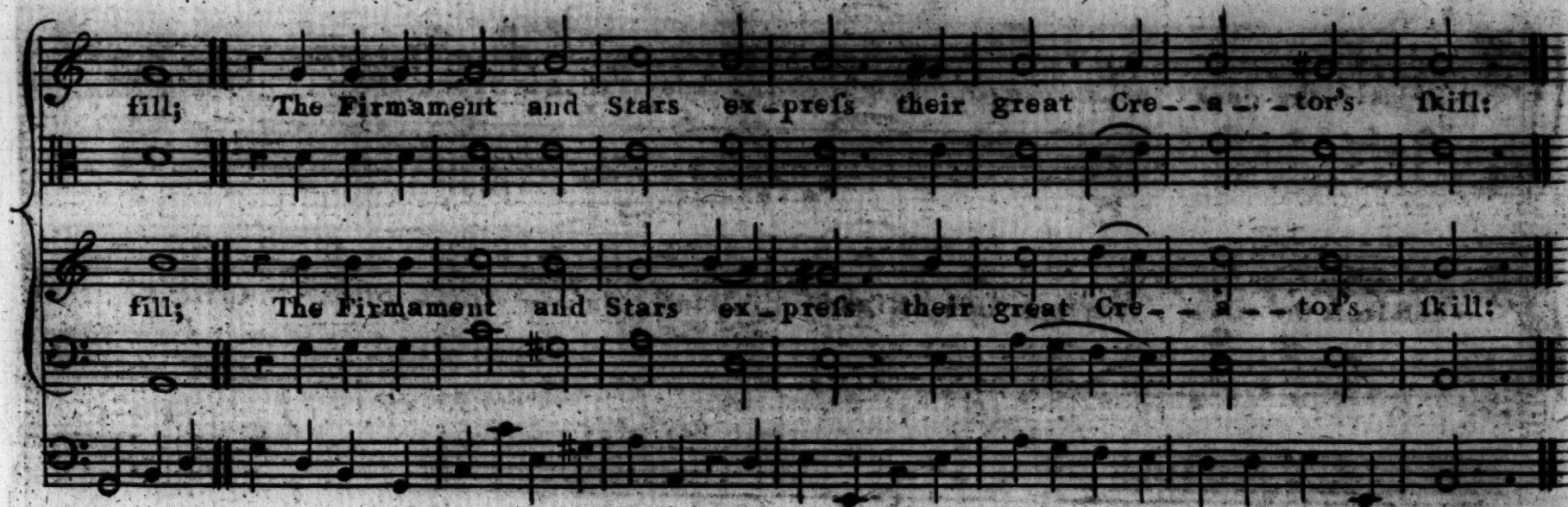
Pfalm XIX. N. V.

33

Sym

The Heav'ns declare thy glo - ry, Lord, which that a - lone can

The Heav'ns declare thy glo - ry, Lord, which that a - lone can



fill; The Firmament and Stars ex-press their great Cre-a-tor's skill;

fill; The Firmament and Stars ex-press their great Cre-a-tor's skill;

This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The music is in 4/4 time. The lyrics are: "fill; The Firmament and Stars ex-press their great Cre-a-tor's skill;".



The dawn of each re-turn-ing day fresh beams of Knowledge brings,

The dawn of each re-turn-ing day fresh beams of Knowledge brings,

This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The music is in 4/4 time. The lyrics are: "The dawn of each re-turn-ing day fresh beams of Knowledge brings,".



and from the dark re- turns of Night di- vine In- - struc- - tion springs.

and from the dark re- turns of Night di- vine In- - struc- - tion springs.

This block contains two systems of musical notation. The first system features a vocal line (treble clef) and a piano accompaniment (grand staff). The second system is similar but includes a bass line for the piano accompaniment. The lyrics are printed below the vocal lines.

Interlude



This block contains a single system of musical notation for an interlude, consisting of a vocal line (treble clef) and a piano accompaniment (grand staff).

Pfalm XX. N. V.

The Lord to thy Request attend, and hear thee in distress; The Name of Jacob's God defend & grant thy

and grant thy Arms success.

Arms and grant thy Arms success.

Arms - - - success.

Interlude to, Psalm XX

Pfalm XXI. O. V.

37

O Lord how joyfull is the King In thy Strength and thy Pow'r; Exceedingly he doth re-

O Lord how joyfull is the King In thy Strength and thy Pow'r; Exceedingly he doth re-

-joyce, exceedingly he doth rejoyce in thee his Sa - - viour. in thee his Sa - - viour.

-joyce, exceedingly he doth rejoyce in thee his Sa - - viour. in thee his Sa - - viour.

The musical score is written on two systems. Each system consists of four staves: a vocal staff (treble clef, key of D major), a vocal staff (bass clef, key of D major), and two instrumental staves (treble and bass clefs, key of D major). The lyrics are printed below the vocal staves. The first system contains the first two lines of the psalm, and the second system contains the last two lines. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

Tenor Solo



Chorus

To him thou nothing hast de-nied of that he did re-quire.

The Chorus section is written for four voices, represented by two staves for the Soprano and Alto parts, and two staves for the Tenor and Bass parts. The key signature remains two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Interlude to Psalm XXI

The Interlude to Psalm XXI section consists of a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is written in a simple, melodic style.

Pfalm XXII. O. V.

39

Sym

Andante Largo Piano

O God, my God, wherefore dost thou forsake me utter-ly? And helpest not when

O God, my God, wherefore dost thou forsake me utter-ly? And helpest not when

I do make my great Complaint and Cry. To thee, my God, e'en all day long I do both

I do make my great Complaint and Cry. To thee, my God, e'en all day long I do both

This system contains the first two staves of music. The top staff is for a voice (soprano or alto) and the bottom staff is for a voice (tenor or bass). The basso continuo line is written below the bottom staff. The lyrics are: "I do make my great Complaint and Cry. To thee, my God, e'en all day long I do both". The music is in a minor key with a common time signature.

Spiritofo

cry - - and call; I cease not all the Night, and yet thou hearest not at all. But

cry - - and call; I cease not all the Night, and yet thou hearest not at all. But

This system contains the next two staves of music. The lyrics are: "cry - - and call; I cease not all the Night, and yet thou hearest not at all. But". The music continues in the same key and time signature. The word "Spiritofo" is written above the first staff of this system.

thou within thy holy Place for evermore dost dwell; Thou art the Joy the Comfort and Glory of

thou within thy holy Place for evermore dost dwell; Thou art the Joy the Comfort and Glory of

and Glory of

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Is-ra-el; And him in whom our Fathers Old had all their Hope and Stay; Who when they

Is-ra-el; And him in whom our Fathers Old had all their Hope and Stay; Who when they

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Sym

put their trust in thee de - liver'dst them al - way.

put their trust in thee de - liver'dst them al - way.

The first system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef with lyrics. The fourth staff is a piano accompaniment in bass clef. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

The second system of music consists of four staves. The top staff is a piano accompaniment in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Pfalm XXIII. O. V.

43

My Shepherd is the living Lord, Nothing, therefore, I need: In Pastures fair,

My Shepherd is the living Lord, Nothing, therefore, I need: In Pastures fair,

near pleasant Streams, he setteth me to feed.

near pleasant Streams, he setteth me to feed.

Interlude

Interlude

Pfalm XXIV. O. V. 7. 8. 9. & 10th Verses.

Ye Gates and e-ver - last - ing Doors, lift up your heads on high; then shall the King of

glorious State come in tri - umphant - ly; Who is the King of glorious State? The

Verfe Counter and Tenor

Verfe

Treble and Bass

Chorus

Great and mighty Lord, The mighty Lord, in Battle strong, and tryal of the Sword; the mighty

The mighty Lord, in Battle strong, and tryal of the Sword; the mighty

Great and mighty Lord,

p

Lord in Battle strong and tryal of the Sword.

Lord in Battle strong and tryal of the Sword.

Interlude

Interlude

Pfalm XXV. O. V.

I lift my heart to thee, my God and Guide most just; Now suffer me to take no

thame, for in thee do I trust.

Interlude

thame, for in thee do I trust.

Pfalm XXVI. O. V.

47

The musical score is written for two systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are printed below the vocal staves.

System 1:

Vocal: Lord, be my Judge, and thou shalt see my Paths be right and plain: I trust in

Piano: Accompaniment for the first system, featuring a melody in the right hand and a bass line in the left hand.

System 2:

Vocal: God, and hope that he with strength will me sus - tain. Prove me, my God, I

Piano: Accompaniment for the second system, continuing the melody and bass line.

thee de-fire, my ways to searh and try: As Men do prove their Gold with

thee de-fire, my ways to searh and try: As Men do prove their Gold with

fire, my heart and reins ef-py.

fire, my heart and reins ef-py.

Interlude

Interlude

Pfalm XXVII. O. V.

49

The Lord is both my health and light, shall man make me dismay'd? As God doth give me

strength and might, why should I be a - fraid?

Interlude

Psalm XXVIII. O. V. beginning at the 6th Verse.

To render thanks un - to the Lord how great a cause have I? My Voice, my

To render thanks un - to the Lord how great a cause have I? My Voice, my

Pray'r, and my Complaint, he heard so wil - ling - ly. He is my

My Voice, my Pray'r, and my Complaint, he heard so willing - ly.

Pray'r, and my Complaint, he heard he heard so willing - ly. He is my

My Voice, my Pray'r, and my Complaint, he heard so willing - ly.

Shield and forti-tude, my Buckler in dif-tress. My heart re-joy-ceth

Shield and forti-tude, my Buckler in dif-tress. My heart re-joy-ceth

greatly, and my Song shall him confefs.

greatly, and my Song shall him confefs.

Interlude to Psalm XXVIII

Pfalm XXIX. O. V.

Give to the Lord, ye Po-ten-tates, give ye, with one ac-cord, All Praise and Honor,

Give to the Lord, ye Po-ten-tates, give ye, with one ac-cord, All Praise and Honor,

Might and Strength unto the living Lord. Give Glory to his ho-ly Name, and

Might and Strength unto the living Lord. Give Glory to his ho-ly Name, and

The musical score is written for two systems. Each system consists of a vocal line (treble clef, key of D major, common time) and a piano accompaniment (grand staff, key of D major, common time). The lyrics are printed below the vocal lines. The first system contains two identical staves of music and lyrics. The second system also contains two identical staves of music and lyrics. The piano accompaniment features a steady bass line and chords that support the vocal melody.



honor him a-lone: Give worship to his Majes-ty within his holy Throne.

hon-or him a-lone: Give worship to his Majes-ty within his holy Throne.

This block contains a musical score for two voices and piano accompaniment. The top system features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The bottom system features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The lyrics are printed below the vocal lines.

Interlude to Psalm XXIX.



This block contains a musical score for an interlude. It consists of two staves, a treble clef staff and a bass clef staff, both in G major. The music is a piano accompaniment featuring a melody in the treble staff and a supporting bass line in the bass staff.

Pfalm XXX. O. V.

The musical score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. It consists of two systems of music. Each system has four vocal staves and one keyboard staff. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal staves.

System 1:

All Laud and Praise with heart and voice, O Lord, I give to thee,

System 2:

Who didst not make my foes re-joyce, but hast ex-alt-ed me.

Tenor Solo

Siciliana

O Lord my God, to thee I cry'd in all my pain and grief: thou

gav'st an Ear, and didst provide, to ease me with re- - lief. Thou,

Lord, hast brought my Soul from hell, and thou the same didst save from

them that in the Pit do dwell, and keptst me from the Grave.

Chorus

Sing praise, ye Saints, that prove and see the goodness of the Lord: In honour of his
In honour

Sing praise, ye Saints, that prove and see the goodness of the Lord: In honour of his
In hon-our

Majesty in honour of his Majesty rejoyce - re-joyce - rejoyce rejoyce re-
of his Ma-jes-ty re-joyce - re-joyce -

Majesty in honour of his Majesty re-joyce - re-joyce - rejoyce rejoyce re-
of his Ma-jes-ty rejoyce - re-joyce -

Adagio

-joyce rejoyce with one ac_cord. re-joyce with one ac_cord.

-joyce rejoyce with one ac_cord. re-joyce with one ac_cord.

Adagio

This block contains a musical score for a four-part setting of a psalm verse. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio'. The lyrics are: '-joyce rejoyce with one ac_cord. re-joyce with one ac_cord.' The first two staves have lyrics, and the last two staves have lyrics. The music is written in a simple, homophonic style with whole and half notes.

Interlude to Psalm XXX.

Interlude to Psalm XXX.

Finis

This block contains a musical score for an interlude to Psalm XXX. It consists of two staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio'. The music is written in a simple, homophonic style with whole and half notes. The interlude is followed by a double bar line and the word 'Finis'.



